UNESCO
SOURCES

THE MUSEUM IS DEAD
LONG LIVE THE MUSEUM

Readers, we have reserved this page for your comments, suggestions and criticisms. Consider it yours !

SPREADING THE WORD

Kaffi Roga Fiangor
Lomé
Togo

The UN conference on the environment and development in Rio de Janeiro had the merit of focussing the attention of the peoples of our sub-region (Benin, Togo, Ghana) on several environmental problems.

Never before had these peoples been fed so much information via radio and television programmes on problems concerning water, earth, fire, air, forests and the like.

While important issues such as industrial, atmospheric and marine pollution were dealt with, first place clearly went to other ecological problems more directly affecting the South, summed up by Togo's minister for the environment as : *"the anarchic destruction of forests, land clearance for agriculture, household waste, badly managed waste depots and the decimation of wildlife. All of these formerly minor problems have been multiplied by a misunderstanding of what democracy is all about."*

In fact, our populations, for too long stifled by political systems of limited potential, today appear to be taking their revenge on the flora and fauna. Thus, for example, those authorities who impose protection of certain zones without explaining why, often face angry reactions from their people.

The UNESCO Clubs of Togo organized a seminar with school principals over May 29-30 aimed at making them aware of environmental protection issues and urging them to spread the word amongst their teachers, who would tell their students who would inform their parents and so on ...

The message, suggested one participant, should be simple ... the tree cut down today took five, 10 or even 20 years to grow and the 10 or 20 trees planted today cannot replace it. Think about it.

COMBATING AIDS

Capt. Ian D. Campbell
Medical Adviser
Salvation Army
International Headquarters
London (U.K.)

I was interested to read your article entitled *"The spiritual dimension - Can religion help combat aids? And if so, how?"*

The spiritual meaning of counselling as a major tool for (behaviour) change is contained in the fact that it is concerned with enhancing a far range of choices available to people. These must include choices about spiritual resources that will help make decisions for change, implement, sustain and measure change.

Respect for spiritual values, faiths and traditional beliefs will ultimately, for our point of view, from the most substantial basis for effective programme development. Well designed care and community counselling processes complement pre-existing strengths and help change happen.

External interventions such as condoms, information, needle exchange and others are all useful resources but do not fundamentally cause change. They can be expensive, are usually intrusive, and if presented in isolation, reduce human and spiritual capacity by diminishing the freedom of people in community to engage with a wider range of choices on approaches to AIDS prevention.

A community development approach to AIDS control, respecting the faith background of people that has been in place for centuries, helping them in times of distress, stress, and difficult decision making, is consistent with orthodox Christian theology and forms a very strong entry point for the Salvation Army in responding to the HIV/AIDS epidemic.

FOOD FOR THOUGHT

José Emanuel Queiros
Amarante, Portugal

Your publication keeps your readers up-to-date on many topics with emphasis in an area which is of particular interest to me - the social development of peoples. SOURCES UNESCO is of incalculable use as a source of information and gives food for thought in its multi-faceted approach to the subjects it deals with.

A SUBJECT THAT MERITS MORE ATTENTION

Monique Ballion
Institut National de la Recherche Pedagogique
Paris, France

Your dossier on the work of UNESCO's Educational Architecture Unit in developing countries (April 1992) was both useful and fascinating.

I was particularly struck by the concern *"to see school building and furniture through the eyes and feelings of the children"* and the construction of made-to-measure equipment adaptable to the various classroom layouts and needs.

For a "westerner", it was also interesting to read of the importance of traditional construction methods and materials, the consideration given to natural disaster risk.

I would however, like to make a simple comment on the presentation: the brief, somewhat obscure cover title (Space to Learn) was perhaps not sufficient to attract the attention of the reader in a hurry to the contents and interest of the dossier. The theme of an architectural environment adapted to learners needs ... merits further exploration and presentation to the public at large.

ETHNIC CLEANSING

The notion of "ethnic cleansing" and the acts it provokes, it was generally believed, had been buried with the end of the Second World War. A half a century later, however, it is flourishing - and in part of the same region of the world in which it reached its paroxysm.

The Nazis sought "racial purity", which led to the genocide of those judged as inferior by a vast apparatus of extermination. The universal reprobation of the nazi horror has rendered taboo the word "race". Today the preferred label is "ethnicity", while "extermination" has been replaced by the expulsion of the targeted, and terrorized, populations. Regardless of these semantic changes and the shift in methods, the (mythical) idea of "purity" remains, as do the violent means of imposing it. The same mechanisms are at work: refusal to accept differences, a doctrine of inequality - at the heart of the matter, hatred of the other, in this case, a neighbour. Human rights are recognized according to ethnic differences which means that they are monopolized by a few and completely denied to others. In the Yugoslav crisis, this has translated into the denial of peoples right to live in the place that has been their home for generations.

This situation is doubly dangerous in that it risks to serve as an example for a multitude of other states undergoing radical transition after comparably turbulent beginnings.

The international community thus finds itself confronted with a major challenge: a challenge of such magnitude that it has yet to determine the best approach and define the role of the United Nations. For it should not be forgotten that the U.N was created to defend peace, tolerance and human rights. UNESCO, in particular, was born from the double conviction that "the great and terrible war which has now ended was made possible" by the affirmation of a "doctrine of inequality of men and races", and that this affirmation must always be fought to prevent it from passing from idea to action, which it does all too readily in moments of social upheaval.

Thus, for example, the notion of ethnic cleansing can be seen as the logical consequence of a perceived need for "cultural and national integrity", voiced in a memorandum prepared by a group of highly placed intellectuals from a Yugoslav academy in 1986. The treason of the scholars paved the way for the atrocities of the militia.

René LEFORT

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Cover photo : The Louvre Museum by night (© Martine Archambault).

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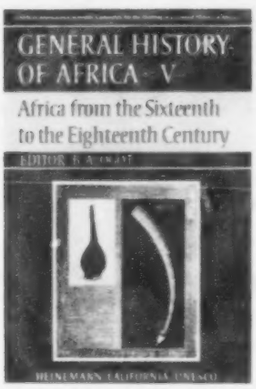
UNESCO SOURCES

BOOKS


GENERAL HISTORY OF AFRICA - V
Africa from the Sixteenth to the Eighteenth Century
EDITOR B. A. OGOT
HEINEMANN CALIFORNIA UNESCO

COVER ILLUSTRATION: AGAINST A MID-17TH CENTURY LOIN-CLOTH, A CALABASH USED FOR DIVINATION CONNECTED WITH ROYAL AUTHORITY, AND AN IVORY HORN.

GENERAL HISTORY OF AFRICA V

Africa from the Sixteenth to the Eighteenth Century.
Two major themes emerge in this volume: first, the continuing internal evolution of the states and cultures of Africa during the period 1500 to 1800; and second, the increasing involvement of Africa in external trade.
In North Africa, we see the Ottomans conquer Egypt and establish Regencies in Tripoli, Tunis and Algiers.
South of the Sahara, some of the larger, older states collapse (Songay, Western Sudan, Christian Ethiopia), and new power bases emerge (Asante, Dahomey, Sakalava). Along the coast, particularly of West Africa, Europeans establish a trading network which, with the development of New World plantation agriculture, becomes the focus of the international slave trade.
The immediate consequences of this trade for Africa are explored, and it is argued that the long-term consequences include the foundation of the present world-economy with all its inbuilt inequalities.

● ***Africa from the Sixteenth to the Eighteenth Century,*** *by B.A. Ogot, ed., Vol. V in UNESCO's* ***General History of Africa,*** *1045 pp., illus., 260FF.*

NEW COMMUNICATION TECHNOLOGIES

A Challenge for Press Freedom.
Following on *New Communication Technologies: Research Trends* (No. 105 in the same series), this work enlarges upon questions of censorship and self-censorship and provides case-studies in many parts of the world, as well as theoretical reflection on the relationship between new technology and media freedom. Edited by Dr. Colin Sparks, Professor at the Polytechnic of Central London and an editor of *Media, Culture and Society*, a leading communication journal, it addressed revived and sharpened interest in a perennial problem, i.e. whether these technologies increase freedom and choice or, on the contrary, facilitate control and conformity.

● ***New Communication Technologies: a Challenge for Press Freedom,*** *Reports and Papers on Mass Communication, No. 106, by Colin Sparks, ed., UNESCO, 1991, 109 pp., 45FF.*

PERIODICALS

THE UNESCO COURIER

Teachers, Guides and Mentors Down the Ages.
The September *Courier* looks at the traditional role of teacher in light of mass education and all the problems this entails for modern societies. *"Indeed today, the question is being asked as to whether the teacher is necessary to the learning process at all,"* says the magazine while calling on readers not to overlook the teacher's most important function - that of indispensable initiator who, through personal contact with pupils, awakens the spirit and kindles the vital spark. Homer and the Greek Ideal; The Guru and His Disciple; From Socrates to Spinoza; Sartre and the Challenge to the Teacher, are just a few of the articles chosen to illustrate the theme. In addition, this month's *"Greenwatch"* looks at *"debt-for-nature exchanges"*. Also featured is Argentine musician and poet, Atahualpa Yupanqui, with an interview conducted shortly before his recent death.

IMPACT of Science on Society

Ergonomics.
Ergonomics can be said to be the study of the efficiency of people in their working environment. However, this somewhat simplistic definition belies the subject's relevance to most aspects of our lives.
The range of topics addressed in this issue (No. 165) is a reflection of the wide influence of ergonomics in the world of today. Articles deal not only with the design of the workplace and the tools and machines used there, but also with more general questions of human health and safety, our relationship with new environments, and industrial development.
Together, they represent an up-to-date overview of a most important subject.

MUSEUM

Museums: Rethinking the Boundaries.
This issue of *Museum* was prepared as a contribution - to ICOM 92, the triennial Conference of the International Council of Museums (ICOM) which, this month in Quebec City is devoted to the theme (see FOCUS), and to the more general process of clarification, re-definition and re-dedication in the world museum community.
"Should we move?" asks the UNESCO quarterly, and if so, in what directions, how quickly, at

what cost and how far? Have not some innovations spawned activities that have little if anything to do with museology, and institutions that are no longer recognizable as museums? Is this good or bad? How far is "too far"? Addressing a wide range of provocative questions such as: Is a "museum without walls" still a museum? or How ethical is de-acquisition - the practice of selling off objects entrusted to a museum? this issue (No.174) attempts to come up with some answers.

RECORDS

CENTRAL AFRICAN REPUBLIC

The Central African Republic owes the richness and variety of its folk music both to geographic location and ethnic composition. Its over two million inhabitants belong to over 100 ethnic groups, each with its own language and specific musical idiom. Group and individual music, vocal and/or instrumental, on this recording falls into different categories often related to social or religious circumstances, and utilizing highly diversified musical processes. The music of seven ethnic groups is represented through their songs - for twins (Dendi), for ancestors' souls (Ngbaka), for hunting (Aka Pygmies), for counting and for "thinking" (Gbaya) and a lullaby (Nzakara). Also featured are instrumental renditions, a war chant, a children's round (Banda Linda), and several types of dance music, including for rites of passage (Banda-Dakpa).

● ***Central African Republic.*** *Musics & Musicians of the World series, UNESCO/Auvidis, 1992, Cassette 52FF, Compact 109FF.*

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SIMON WIESENTHAL: THE MAN WHO HASN'T FORGOTTEN

Tolerance is a must. There is no alternative." The man who made this declaration to an international meeting at UNESCO is a survivor of the concentration camps, who lost his mother and 89 of his relatives to the Nazi juggernaut.

Simon Wiesenthal has gone down in history as the *"Nazi-hunter"*. Pain has branded his body with the challenge of remembrance. This was probably what brought him to Federico Mayor's side as joint President of the Conference *"Education for Tolerance : the Rebirth of Antisemitism"*.

"What higher value can we bequeath to the third millenium than tolerance ?" he asked, when interviewed by *Sources*. He readily acknowledged that coming to UNESCO had a symbolic value when the whole of the United Nations system had been so sharply criticized for its anti-Israel stance in the past. This does not stop him from hoping today that the UN may provide a *"moral government of the world,"* stressing that it had regained its credibility with the Gulf War.

"UNESCO", he went on, *"can play a vital part in 'helping to get this message of tolerance across in schools."* Racism, as far as he is concerned, whether directed at *"immigrants in Germany or France, or the Jews"* should be counted among the major forms of *"environmental pollution"*, and *"education is vital in fighting this evil, which is rooted in ignorance and manipulation."*

Simon Wiesenthal is now 83. His investigations have helped track down 1,100 former leading Nazis. Among them was Adolf Eichmann, the *"administrator"* of the massacre of six million Jews, millions of gypsies and others considered *"inferior"* by the Nazi regime. Eichmann was found in Buenos Aires in 1959, condemned to death and executed in Israel in 1961.

Wiesenthal was born in a corner of the Ukraine on December 31 1908, New Year's Eve. The year, however, also ushered in a twilight era foreshadowing Nazism and Stalinism in Europe. The century was soon to be plunged into darkest night.

At 19, he was refused entry to the polytechnic institute at Lvov because of the quota applicable to Jews. He opened an architect's office there but, when he was 30, he and his family fell victim to the anti-Jewish purge launched by the Soviet authorities who had just occupied the town under the agreement between Germany and the Soviet Union. He escaped deportation to Siberia but, at 32, was arrested by the Germans and deported to Janowska. He managed to get his wife out and escaped just before all the deportees in his work unit were exterminated. Recaptured, he was awaiting execution at Janowska when the SS abandonned the camp in front of the Soviet advance. Two hundred guards fled westwards, taking with them the 34 prisoners remaining out of the 149,000 originally interned.

The few who survived this forced march ended up in Mauthausen. Wiesenthal was near death in a hut which even the SS no longer entered because of the appalling stench, when at last the camp was liberated by the Americans on 5 May 1945. Wiesenthal, who today is a man of imposing stature, then weighed less than 50 kilos. As soon as he had recovered, he worked to gather proof of Nazi atrocities for the American army. He was reunited with his wife, who had been able to stay in hiding for the remainder of the war. Each had believed the other dead. In 1947, a daughter was born to them, and his Jewish historical documentation centre was set up in Linz in Austria.

The centre is now in Vienna and has a staff of four, including Wiesenthal. Contrary to legend, he does not travel the world tracking down war criminals, but relies on information collected by a network of sympathisers and former allied servicemen.

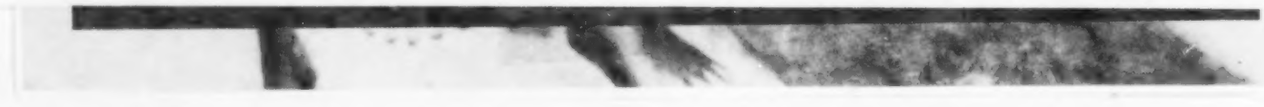
A fellow prisoner at Mauthausen once asked him why he had not opted to make his fortune in real estate. *"When we find ourselves in the next world and the millions of Jews who died in the camps ask us : " 'What did you do ?" , there will be a lot of different replies,"* he answered. *"One person will say, 'I was a jeweller.' Someone else will say 'I built houses.' I'll simply say, 'I didn't forget you'."*

He feels the task still to be immense. The West German Government, he recounts, has a file of 160,000 war criminals, most of whom have never been brought to trial. Even when they are all dead, it will still, and it will always, be necessary to fight to keep the memory of the Holocaust alive. He quotes the defiant words of an SS man who said to him in 1944 : *"You would like to tell the truth (about the death camps). But who would ever believe you?"*

Nicolas MICHAUX

● **Mother Teresa of Calcutta** is the laureat of this year's UNESCO Peace Education Prize. The jury, meeting at Headquarters from July 1 to 3, said that the award *"crowns a life entirely consecrated to the service of the poor, to the promotion of peace and to combating injustice"*.
Nobel Peace Prize winner in 1979, Mother Teresa founded the Society of the Missionaries of Charities in Calcutta in the 1930s in order to serve the *"poorest of the poor"*. In 1950, she became a citizen of India where she started an open-air school for street children, then, helped by donations, opened other schools, orphanages, clinics, and, in 1957, a special centre for lepers. Since that time, the Order she created has set up several hundred branches around the world.
Mother Teresa will receive the Prize on October 22.

READEX FICHE



THE MUSEUM IS DEAD LONG LIVE THE MUSEUM

From "dusty repositaries frequented by the elite" to "a part of everyday life"... museums everywhere are undergoing a major transformation (see below). This "revolution" has been brought about by outstanding people devoted to the preservation and promotion of the world's cultural diversity such as Alpha Oumar Konaré (p. 9) and has resulted in an incredible growth in museums and their attendance rates (pp. 12-13). Museums now exist for every conceivable subject, from media icons to apartheid (p. 14), a development which raises new questions on the role of these institutions in society (pp. 15-16). Through a range of projects such as those launched in Egypt and Libya (p. 10), and Africa (p. 11), UNESCO and its main partner in this field, the International Council of Museums (ICOM) are helping developing countries keep abreast of all these changes and at the same time promote an awareness of their specific cultural needs and differences.

ALL ARTICLES ARE FREE OF COPYRIGHT RESTRICTIONS. SEE P. 3

How far is too far? Every child must have asked that question at least once and it is one that museums have to try to answer every day. Like parents confronted with this conundrum, museums too have trouble finding an answer. Every time someone is referred to as a *"museum piece"* we are reminded that the museum today is still perceived by the *"collective unconscious"* as a *"dusty and decrepit institution"*. Mounir Bouchenaki, who served as the curator of the Tipaza Museum in his native Algeria for 14 years before becoming the Director of the Division of Cultural Heritage at UNESCO, accepts this. But, he adds, museums are now getting a face-lift: *"for the last 40 years or so their place in the modern world has been pondered and debated, and as the century draws to a close they are enjoying all the benefits of the modern culture of communication"*.

In recent years we have witnessed something of an explosion. First of all in attendance figures: between 1980 and 1990 the number of visitors to French national museums rose from 9.5 million to close on 16 million. An institution like the National Air and Space Museum in Washington receives up to 50,000 people a day! Exhibitions have boomed, notably since the success of the Tutankhamen show in Paris in 1967, which drew 1.24 million visitors. Nowadays the public has to reserve weeks ahead to see an exhibition like the Van Gogh event in Amsterdam. These *"blockbuster shows"* are not within everyone's reach, as George MacDonald of the Canadian Museum of Man points out, since they require *"galleries from one to two thousand square metres, with exacting climatic controls"* which can cost millions of dollars to build.

The collections of the major Western museums can become so vast as to pose management problems. When the stocks of the National Museum of Natural History in Washington increase by 1.8 per cent a year, this represents a million new items.

BURNING DOWN THE LOUVRE

Museums are taking over the world! They have jumped over the wall, settled on industrial sites or natural beauty spots and made room for all the arts, and indeed all human creation, taking in contemporary works they had previously spurned and bringing together the most unlikely objects. There has been a proliferation of services of all kinds, organized by all manner of unexpected specialists, financiers to the fore. The very architecture of these *"temples"* has been revolutionized, combining flexibility with a wide variety of services, and opening up to the sky or the street in a hymn of praise to glass. Only a few years ago the French writer André Malraux said: *"The Museum transforms the work of art into an object"*. Today, featured in temporary exhibitions, viewed by different people in different places, the work of art is *"presented"* to the public. No longer *"immobile and immutable"*, art has ceased to be *"the automatic object of veneration"*, as Pierre Cabanne puts it in his preface to a Guide to the Museums of France. *"The museum is no longer content to house and to conserve; it aims to re-create, presentation taking priority over the item displayed"*. Attendance figures for the Louvre in Paris have progressed by leaps and bounds since the building of the glass pyramid in the courtyard.

In a nutshell, the museum had become a museum piece, as the Welsh poet Dylan Thomas once said, echoing the call by the French poet Apollinaire to burn down the Louvre. But that was long before the pyramid...

"Museums have now become part of everyday life" says Pierre Cabanne, noting, paradoxically, *"the museum is a new idea in today's world"*. George MacDonald claims that *"every idea from abroad is tested"* and draws attention to the fundamental role played in this ferment of ideas by the *"philosophical circles"* dominated by two French thinkers, the structuralist Claude Lévi-Strauss and the father of the *"open museum"*, Georges-Henri Rivière, who was

also a leading figure in UNESCO and ICOM and founded the Musée des Arts et Traditions Populaires in Paris, a model of its kind.

Museum curators are obviously serious people. But even so, 20 years after the academics, the theatre people and the artists, they seem to be emerging at last from the cover of their art reserves to start their own revolution, although, as Elisabeth des Portes, Secretary-General of the International Council of Museums (ICOM, see box), is at pains to explain *"this revolution has not affected the profession as a whole: the overall museum picture is one of contrasts"*.

OPENESS

However that may be, the result is that young people are *"into"* museums again. There really is a museum-going public: when they were *"dusty depositories frequented by the elite"*, they sometimes tended to forget it and cater to specialists only. Openness to the public at large and, more generally, integration in society are the key elements in the thought and work of UNESCO and ICOM, points out Mounir Bouchenaki. As he sees it, a museum should first and formost *"offer children a good time and adults interest"*.

The two organizations were among the first to seek a *"new museum language"*, he recalls. This approach took the form of a series of joint UNESCO/ICOM projects, including such major ventures as the Libyan Arab Jamahiriya Museum, the National Museum of Nubia and plans for the National Museum of Egyptian Civilization in Cairo. Other countries, such as Belize and Jordan, have recently called upon UNESCO to study the establishment of national museums.

Another aspect of UNESCO's work, since its inception, has been to encourage regulations and the adoption of international agreements governing the circulation of cultural property or combating the illicit traffic in stolen works of art and encouraging their restitution. Through its international journal "Museum", UNESCO has also promoted exchanges of views, reflection and popularization.

Special attention is given to the Third World. As Yani Herreman, a Mexican architect, points out in Museum No. 164, the 80s' *"witnessed the opening and equipping of an unprecedented number of museums"* in the Third World. In her own country, the number of museums rose from 191 to 511 betwen 1968 and 1988.

But Mounir Bouchenaki sees *"little cause for rejoicing, since the state of museums is still difficult in most countries"*.

Consequently both ICOM and UNESCO are giving high priority to training. Many museums have to make do with one curator and a few guards when what they really need nowadays is an interdisciplinary team. At the same time, problems of the museum concept are similar throughout the world. The question of the boundaries of museum work is every bit as acute in African society as it is in Europe.

The question clearly left dangling in this whirl of initiatives is where to draw the line. Everything - we have been assured - is fodder for the museum. But at what price? Museums have been taken over by money, public relations, the media and a sense of urgency. How is the cultural and educational vocation of the museum to be reconciled with entry fees and the manufacture and sale of T-shirts and badges?

Well may critics bemoan the fact that museums *"base their decisions on the commercial value of works of art, which has little to do with taste or a love of beauty"*: this process took off when the international art market exploded in the 1980s. David Eliott, from the Oxford Museum of Modern Art in England, compares the museum to a robin redbreast, a bird that has to eat twice its own weight of worms every day, the only difference being that the museum's task is not to find worms, but funds.

OF MEDIA ICONS AND FOSSILS

The practice of deaccessioning is particularly controversial. Do museums have the right to sell off certain works in order to acquire others? At the same time, in the words of Canadian museum director George MacDonald, *"media icons have greater drawing power than fossils"*: at the Smithsonian Institution, which is devoted to American history and receives 10 million visitors a year, JR's cowboy hat from the TV series, "Dallas" is one of the most popular attractions. The nine others are of much the same type. Are we to view Disneyland, as he seems to think, as a museum providing an introduction to American mythology? As MacDonald points out, Disney not only has tens of millions of visitors to its theme parks and a worldwide satellite television system, but has opened a museum department which has already displayed some major collections of ethnographic and African art.

Competition has a direct impact: in the United States the Williamsburg outdoor museum lost 25 per cent of its visitors when Disney opened the Epcot Centre in Florida.

Eventually some sort of choice will have to be made. *"We will have to distinguish between media hype and lasting values"*, says Mounir Bouchenaki, adding: *"It is not for curators alone to decide, and that is perhaps the problem"*.

And no sooner has the museum recovered from these upheavals than it will have to face a new revolution in the form of video discs and image banks which will make it possible to view an art exhibition at home. André Desvallées once said: *"All that is needed is for the museum to cease to be the mirror of a particular society, and usually of its past, and to become the mirror and true reflection of the whole of society, in all its complexity, including its past, present and future"*. Easier said than done. As our societies become increasingly complex and develop ever more rapidly, all we can do is to wish museum directors every success in meeting this daunting challenge.

Nicolas MICHAUX

ICOM
INTERNATIONAL COUNCIL OF MUSEUMS
CONSEIL INTERNATIONAL DES MUSÉES

The relationship between UNESCO and the International Council of Museums (whose new logo is presented above) has been long and fruitful. Since the birth of both organizations after the Second World War, they have worked hand in hand on such concrete operations as the "Museum Crusade" in 1951 to think tanks on the development of "open museums" and the establishment of international rules and ethics governing the museum profession. Founded in 1946 at the Louvre in Paris, ICOM is today a vast network comprising 10,000 members, including institutions and professionals, in 120 countries (a repertory has just been published). Its headquarters are now at UNESCO.

THE MAN WHO WOULD BE PRESIDENT...

ICOM's outgoing president, Alpha Oumar Konaré, is a museologist who aims right for the top.

A few months ago, he was driving around in an old car which had as many bumps as the streets of his town, clad in jeans, sports shirt and leather sandals. Today, at 46, he has become President of Mali. His new role means that this able man, with a keen sense of humour, known throughout Bamako for his many and varied activities in the fields of culture and journalism, will, in September, give up his "other" presidency of the International Council of Museums (ICOM) - a post he has held for three years.

Alpha Oumar Konaré is one of the very first democratically elected leaders in an Africa swept by the winds of change. He immediately broke with the habits of a corruption-riddled continent by revealing publicly that his bank account contained 612,709 CFA francs, (slightly more than $2000).

His electoral success is only the latest in a richly diversified career that has seen him in the role of minister, press official and expert or consultant with UNESCO, the United Nations Development Programme (UNDP) and the French Agency for Cultural and Technical Co-operation. At UNESCO, he worked in a number of areas from the International Fund for the Promotion of Culture to activities for the Protection of the World Cultural and Natural Heritage. He already had a long list of presidencies before those of Mali or ICOM, including the National Association of History and Geography Teachers, the Alliance of Intellectuals, Artists and Sportsmen for Children and the West African Association of Archaeologists.

A POLITICAL AND CULTURAL ACTIVIST

But he has always mixed his interest for culture with a deep concern for politics. As a young man, he was an active member of the Rassemblement démocratique africain and became a member of the underground opposition when the military seized power. He was active from the very first in the pro-democracy movement which eventually led to the overthrow of the dictatorship of Moussa Traoré. In 1990, he founded the Alliance for Democracy in Mali (ADEMA) which after Traoré's fall, was transformed into a political party with Konaré at its head.

He has also found time to further his academic interests and remain an active member of several associations. In 1983, for example, he played a part in the establishment of the Jamana cultural co-operative, which was the cradle of the free press with the launching of the magazine *Jamana*, the newspaper *Les Echos*, the magazine

for young people, *Grin-Grin*, and a news bulletin called *Sorofe*, recorded on cassettes in national languages. He was director of the Educational and Cultural Workers' Friendly Society, which today has a health centre and a large number of co-operatives.

To all these activities must be added his passion in museums. When, in 1975, he became Chief of the Division of the Historical and Ethnographic Heritage in the Ministry of Culture, the National Museum was in serious crisis. Its buildings had been taken over by a forecasting institution. The collections, already in a very poor state of preservation, were scattered between a disused dormitory at the National School of Engineering, a house, and a hall at the National Institute of Arts.

This disastrous situation led to the organization, in May 1976, of several seminars, at which the broad outline of a consistent policy for museum development and management was drawn up, and which remains valid today. It called for the democratization of museums, accessibility, the use of national languages, participation by public organizations and traditional leaders in the preparation of programmes of activities, the establishment of regional museums geared to lifelong education, cultural activities, research, and the safeguarding of the cultural heritage.

SAVING THE NATIONAL MUSEUM

Priority, however, went to a more urgent battle that had to be fought. The National Museum, the only one in the country, had to be saved.

In 1977, then French President, Valéry Giscard d'Estaing, granted the country five million French francs (about $1m). After a memorable struggle, Alpha Oumar Konaré managed to claim this subvention for the National Museum at the expense of a second bridge for Bamako. In collaboration with a team of Malian and French specialists, he wanted to make the Museum an institution open to all aspects of culture, a centre of conservation and research, education and leisure.

The building was constructed near Bamako's main secondary schools and sports and cultural facilities. Only the first stage has been completed, owing to financial difficulties, but it will include - in addition to the reserves and exhibition rooms - workshops, a documentation centre, an auditorium and an audiovisual workshop.

As he prepares to stand down from the Presidency of ICOM, Konaré stresses the role that UNESCO and the Council can play in developing the new thinking about the specific characteristics of African museums (see p. 11). *"New exchanges and new partnerships will be set up which will lead to a marked change in awareness of the African heritage, both in Africa and elsewhere,"* he hopes. His presence at the Quebec meeting is one clear indication that, even though he is taken up by his new responsibilities, his passion for museums still burns brightly.

Samuel SIDIBE (with AFP)
National Museum
Bamako

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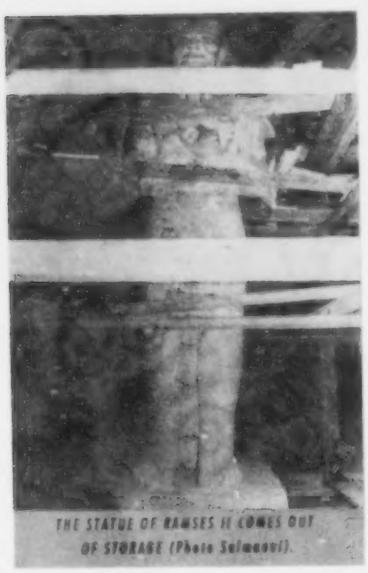
A TALE OF TWO MUSEUMS

Two ambitious projects in the Arab World link ancient civilizations to the present and illustrate the support given by UNESCO to the South in this domain.

On both projects, that of the National Museum of Libya and that of the Nubia Museum in Upper Egypt, UNESCO worked in close co-operation with the International Council of Museums (ICOM).

The museum in Tripoli was inaugurated in 1988 and Mounir Bouchenaki, who heads the Cultural Heritage Division at UNESCO, maintains that by its very



THE STATUE OF RAMSES II COMES OUT OF STORAGE (Photo Salmaoui).

conception it is a major *"first"* in the Arab world. *"The many museums of the colonial era were all specialized (fine arts, archaeology, ethnography, etc.) and made no effort to provide any general view of the history of this country"*... *"moreover, they were designed to appeal to the expert and to foreign visitors but not to the Libyan people,"* he points out. In contrast, the museum that has just been built gives *"a dynamic and overall view of the civilizations that stretched from the palaeolithic age to contemporary times"*. Its principal model was the Museum of London, which traces the history of that city from its foundation to the present. *"We also tried to avoid overwhelming the visitor with too many objects."*

This meant a flexible approach to the presentation of the collections, with items being taken out of store in rotation for display. Different itineraries can also be followed. The complete tour leads from 30-million-year-old fossilized tree trunks to the hall in which industries and academia are invited to exhibit their development projects. But there are theme circuits as well, such as one on traditional agriculture and another on the interior decoration of a typical Tripolitanian house. Mr Bouchenaki is delighted at the provision of two classrooms, because he is convinced that *"the museum should take its place in the education system"*.

Built at a of cost about $40 million, it occupies some 10,000 square metres on the superb site of the Al-Saraya Al-Hamra citadel near Green Square, Tripoli's *"forum"*. Within the first six months of its opening, more than 50,000 visitors had passed through its doors.

FROM PREHISTORY TO THE PRESENT VIA THE PHARAOHS

A campaign for the preservation of cultural heritage has been launched in Egypt and includes, for the first time in such a campaign, provision for the establishment of a museum.

In fact, two museums - the Cairo Museum of Egyptian Civilization, which is still in the planning stage, and the Nubia Museum in Aswan, which includes plans for presenting a panorama of Nubian civilization stretching from prehistoric times through the Pharaonic, Roman, Coptic and Islamic periods to the present day.

The idea was put forward in the wake of UNESCO's international campaign to rescue the temples of the region, including that of Abu Simbel, which were threatened by the rising waters of the Aswan High Dam (1964). At that time thousands of works were put in storage or placed in various museums in Cairo.

The construction work on the Nubia museum has just been completed, at a cost that could reach $10 million - 50% higher than the original estimate.

Overlooking an ancient quarry and a Fatimid cemetery, it was built on three levels by architect Mahmoud Al-Hakim, using the sandstone and granite materials of the promontory upon which it stands, relates Mohamed Salmaoui, editor-in-chief of the weekly magazine Al-Ahram, who visited the site for Sources. *"The museum will also show how human activities were disrupted by the dam"*, he adds. Outside, a Nubian village will depict life before the region was partly flooded. Ample space will be given to folklore and handcrafts, which have declined considerably since.

Pedro Ramírez Vásquez, designer of Mexico City's great Museum of Anthropology, is responsible for the interior, which is still far from completion and likely to be ready for the scheduled opening date early next year. The listing of the 5,000 objects allocated to the two museums has been completed, care being taken to maintain a balance and avoid leaving the Cairo Museum with no Nubian collection at all.

UNESCO has already earmarked over $900,000 for training and preliminary studies in co-operation with ICOM. It has also set aside an equal amount for interior finishings and additional training courses, which ICOM will organize. The approach will be strongly interdisciplinary, as the museum will require a variety of services. The project is an ambitious one: the museum will be the country's second largest, occupying an area of 50,000 square metres, and its facilities will include, inter alia, a room for temporary exhibitions, a library, an auditorium and a projection room. It will therefore require staff who are qualified, for example, to put on shows and run a library.

All things considered, could it be that Egypt, which is beset with acute economic problems, has embarked upon a *"Pharaonic"* venture? Egyptian officials insist that it has not, given the hard cash tourism is expected to bring in.

In any case, one of the world's oldest civilizations is finally going to find its place in a museum for the first time.

Symbolizing this achievement is the imposing sandstone statue of Ramses II, which is already enthroned in the foyer - having been brought out into the light of day after spending 27 long years in storage.

Nicolas MICHAUX

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SCRAPPING THE WESTERN MODEL

Museums in Africa? If there is a continent where the idea of a museum may seem incongruous, it is certainly Africa.

Firstly, the continent is faced with so many disasters and is having such great difficulty in securing money for even the bare necessities of life that one can well wonder whether there is any place for such institutions. Secondly, museums - at least in accordance with the traditional principles that have prevailed - separate exhibits from their environment, and in African societies no object can be dissociated from its everyday or symbolic function. Masks cannot be separated from the ceremonies for which they were made, stools from their function in the household, nor statuettes from their role in magic.

The captivating beauty of the artefacts of the African heritage (so much of which, by the way, has left the continent to enrich collections in Paris and New York), ranging from Fang, Yoruba and Lunda masks to Benin bronze, which were bequeathed to us by a number of magnificent kingdoms, have tended to obscure the social dimension of African art. As Alpha Oumar Konaré, the retiring President of ICOM and a national of Mali, pointed out some years ago, *"objects were presented out of their social context, in the guise of folklore and from a purely aesthetic angle; the museum was a 'mortuary' of cultural properties, a cemetery of artefacts and yet another instrument of cultural alienation"*.

"Nevertheless", replies Valérie Chieze, who runs the Africa desk at ICOM, *"museums have a role to play. But only when they stop being storehouses of objets d'art or endangered species and become societally integrated, dynamic agents in the service of the people"*. She then points out that, in fact, *"all over the continent, museums are changing"*.

According to French museologist Jean Polet, every society needs to define *"the self-image it wants to convey and perpetuate"*. This need is in fact even more acutely felt in African society, which has been shaken through and through by the clash between tradition and modernity. This is where museums could play a useful role.

Responding to requests from African museologists concerned with this need and aware of the wealth of available field experience, ICOM organized a number of meetings on the theme *"What museums for Africa? Heritage in the future"*. The meetings took place between 18 and 23 November 1991 in Bénin, Ghana and Togo and were attended by over 120 people from 40 countries of Africa, Europe and America, who heard Alpha Konaré exhort them to *"scrap the Western museum model"*.

African museums, then, have to face an all-over challenge. Several participants stressed the need to preserve the oral tradition. Badi Banga Shaje'a Tshiluila of Zaire pointed out that the collecting of local objects *"can be completely misunderstood by the people"*. One must *"take the time to settle down in a village, take part in the life of the inhabitants and explain that the making of collections is the best way of preserving the material evidence of a culture"*. *Thus, over the years, René* Ménard, a French musicologist working at the Kinshasa Museum, has amassed a unique collection of traditional music and songs, with help from UNESCO and the UNDP.

OBJECTS CANNOT BE SEPARATED FROM THEIR CONTEXT. (Photo AKA/M. & A. Kichay)

Claude Ardouin, who manages WAMP, the regional West African Museums Project, insisted, moreover, that museums should not neglect the contemporary *"and an urban culture that teems with creations, adaptations, technology, oral traditions, folklore and the like"*.

Mr. Konaré also made a moral appeal against the practices that had turned some African museums into hotbeds of corruption, giving them a dreadful reputation of negligence with regard to their own collections, if not outright complicity in their pillage.

AFRICOM

A comprehensive programme, Africom, was launched immediately after this series of meetings. Research and documentation was undertaken on the status of museums. *"If it is to play its part"*, argued Valérie Chieze, a museum *"needs to have both autonomy and strong moral authority to shield it from the heavy hand of bureaucracy"*. Alpha Konaré confided to Sources that in the present state of the continent one must think in terms of *"a new economic style"* and avoid proposing *"models for which it is impossible to take independent financial responsibility"*. Other action approved included the preparation of a directory of African museum specialists, a computerized inventory system to help museums keep track of their collections, regional exhibition projects, a meeting to strengthen co-operation with UNESCO and Interpol in the fight against pillage and illicit traffic, and the development of regional training centres.

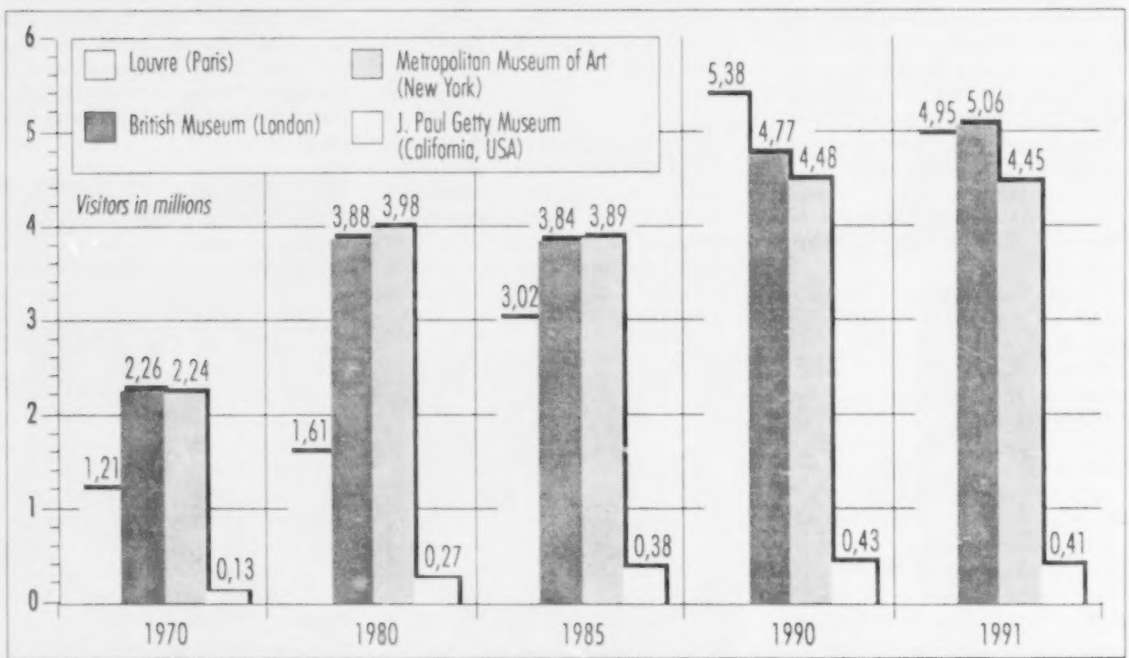
One major problem is that great distances separate museums from a population that is mainly rural. Language problems were also mentioned, and Mr Konaré urged decentralization. Efforts in this direction have been made, for instance by the Burkinabé provincial museum of Poni, in Lobi country.

Botswana has also moved in this direction with a *"mobile museum"* consisting of lorries which travel from village to village exhibiting objects, projecting films and giving lectures to schoolchildren. Several countries have expressed the desire to emulate this experiment, which points the way to the *"museum of tomorrow"* in Africa that, in ICOM's view, *"has been born of these meetings"*.

Nicolas MICHAUX

MUSEUMS: RIDING THE CREST OF A WAVE

The past decade has seen a veritable explosion in museums everywhere. Visitor numbers have soared, theme-museums and services are proliferating and budgets are increasingly difficult to manage.



THE EVOLUTION OF MUSEUM ATTENDANCE OF FOUR MAJOR MUSEUMS IN THE INDUSTRIALIZED WORLD.

THE VISITOR "BOOM"

This graph illustrates the incredible "boom" in visitors to four of the world's great art museums: the Louvre in Paris, the British Museum in London, the Metropolitan Museum of Art in New York and the J. Paul Getty Museum in California which is one of the world's biggest private museums.

The evolution of entries to the Louvre over the last decade is particularly spectacular: from 1.2 million in 1970 visitor numbers climbed to 1.6 million in 1980 and then lept to more than 5.38 million in 1990. During this last period, the glass pyramid designed by the Sino-American architect Pei, was built and the Louvre greatly enhanced its visitor facilities.

The J. Paul Getty Museum was included here to show that this growth does not just concern the world's great public museums. Even if visitor numbers are counted in hundreds of thousands rather than millions, the upward trend is equally visible, with attendance figures more than tripling in 20 years.

These examples have been taken from developed countries only because the museums of the developing world, even the biggest and most important, do not have the means to quantify the number of visitors that pass through their doors. However, the Museum of Anthropology in Mexico estimates that it receives some one and a half million visitors annually, while the Bardo in Tunis puts its attendance figures at about 400,000.

It should also be noted that it is also difficult to measure the impact of these museums in their own countries. The Louvre, for example, reports that in 1989 only 18%, or about one in five Parisians were among those who entered its hallowed halls.

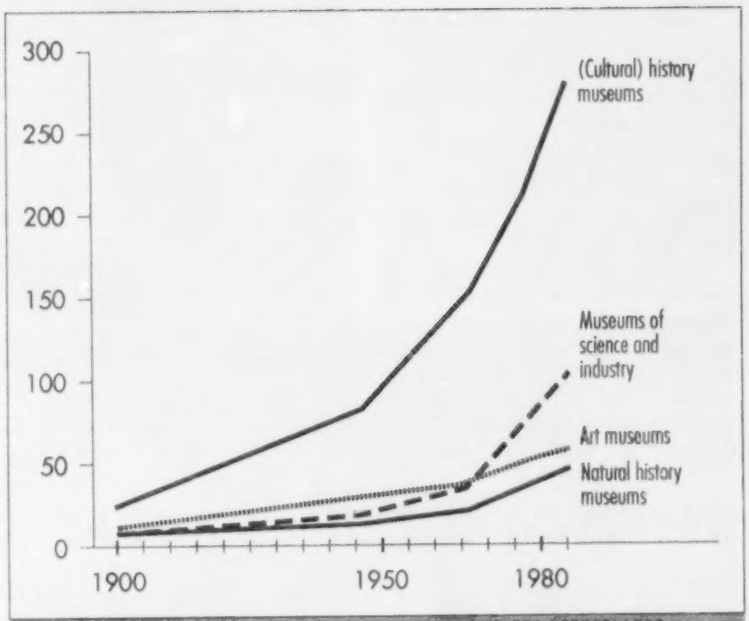
Sources: The information services of each of the above-mentioned museums.

FROM FANS TO FLOWER-BULBS

In 1986 alone, 34 new museums came into existence in the Netherlands. Estimates for the total number of museums there vary from 550 to more than 850, depending on the definitions used for the word "museum", which in itself is not a label guaranteeing quality.

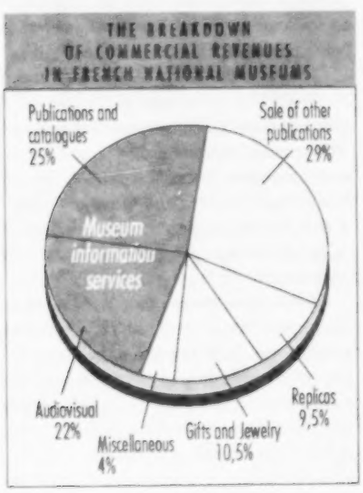
This graph shows the growth in museums of science and industry, art, cultural and natural history in the Netherlands this century. "In situ" conservation has given rise to historic homes, mills, workshops, shops and the like. But the range of specialized museums goes much further, covering themes such as fans, ceramic pipes, skates, the Bible, typewriters, money-boxes, stamps, tramways, wine, beer, chimes, fire-engines, toys, locks, carnivals and circuses, bicycles, sex, newspaper cuttings, tiles and flower bulbs.

Source: "Museums in the Netherlands: an embarrassment of riches", Peter van Mensch, in Museum No. 162).



THE GROWTH OF DIFFERENT TYPES OF MUSEUMS IN THE NETHERLANDS.

SERVICE INCLUDED



Spiralling costs and tight budgets have led museums to multiply their range of services as a means of raising extra financing.

The revenue from commercial activities in public museums in France, for example, jumped from 72 million French francs in 1980 to 246 million in 1990. The overall takings of these museums during the same decade more than quadrupled from 137.5 million francs to almost 599.5 million. This growth was no doubt due in part to the new Orsay and Picasso museums which opened in Paris in the same period. In 1990, information services accounted for half of the commercial receipts of French museums. Popularized books, audiovisual materials, jewels and gifts are growing rapidly, along with casting services that provide, for example, a three metre statue of Ramses II. Museums are seeking to make regular clients of their visitors. Temporary exhibitions play an essential role for attendance, and likewise for the sale of products ranging from T-shirts to posters. The Louvre has consecrated 1,200 square metres to such exhibitions. It also offers guided tours, conferences, a restaurant, café, workshops, audiovisual material, cultural heritage school.... Its 420 seat auditorium hosts 50-odd concerts annually, while its art bookshop carries between 10,000 and 15,000 titles. Even the venerable engraving workshop, founded in the 17th century, has had to submit to the technology of the videodisc to avoid becoming obsolete.

Source: National Museums (France); Louvre.
Graphics: Alexandre Darmon

A "FUTURE" MUSEUM

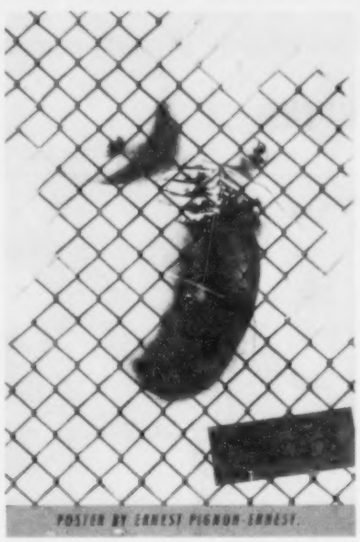
The world's leading contemporary artists and writers join forces against apartheid.

Art Against Apartheid is a museum that is not yet a museum: a collection of 150 works by 85 of the world's leading contemporary artists and writers destined as *"a gift to the first free and democratic government of South Africa to be elected by universal suffrage"*.

South Africa is not yet there, but while waiting for its permanent home the collection has travelled the world, sounding a protest over the policy of apartheid and its denial of human rights.

Over the past 10 years it has been exhibited throughout Scandinavia, Greece, Spain, Germany, the United States, France Martinique and Guadeloupe, Haiti, Japan, South Korea and Canada.

The idea for this *"future museum"* was born from a group of five artists led by Spanish artist Antonio Saura and French painter Ernest Pignon-Ernest, as a reaction against the lack of information available on apartheid. The United Nations Special Committee against Apartheid threw its moral and financial weight behind the project,



POSTER BY ERNEST PIGNON-ERNEST.

while UNESCO contributed material support. The result is not only a powerful political and social statement, but one of the most representative collections of contemporary art the world has seen. *"Artists of the calibre of Robert Rauschenberg, Roberto Matta, Roy Lichtenstein and Zao Wou-ki agreed to donate works either already completed or created especially for this exhibition,"* explains project Coordinator Chantal Bonnet. The often disturbing images are accompanied by a series of equally provocative texts by thinkers and writers of the ilk of French philosopher Jacques Derrida, or American poet Allen Ginsberg and South African author André Brink. *"There is a peculiar sense of agony attached to one's experience of apartheid,"* writes Brink *"if one has to acknowledge that those responsible for this elaborate system of survival at the expense of others are the very people one belongs to in terms of history, culture and language. Homo sum...?"* The question will continue to prick the world's conscience until this remarkable travelling museum finally *"goes home"*.

S.W.

KEEPING THE THIEVES AT BAY

UNESCO launches a training programme to improve museum security and inventories in the developing world.

Between January first and July 31st this year, Interpol published 19 international alerts for art treasures stolen from museums in Western Europe. This from museums that enjoy at least a minimum of security. What about those institutions in the developing world that cannot afford to repair broken windows, let alone hire trained security guards? Interpol agrees that these centres of cultural wealth are sitting ducks.

UNESCO has, this year, launched a new programme to turn this situation around. South East Asia, and in particular Cambodia, was chosen as the first region for a wide-ranging training programme, which aims not just to train security guards and customs officers, but to alert those up to minister rank of the importance of safeguarding cultural treasure.

The first phase saw a meeting of decision makers from 15 Asian nations organized by UNESCO in Bangkok last February. *"We concentrated on providing straight information rather than training; information on how UNESCO's Convention against illicit traffic in cultural property works and the obligations of states parties, how to set up national legislation against trafficking and the importance of establishing inventories,"* explains UNESCO's Etienne Clement who is one of the officers in charge of the programme. This put the issue on an international level and highlighted the responsibilities of neighbouring countries towards each other.

The second phase took place in Cambodia's capital, Phnom Penh, in July where an intensive training workshop brought together 130 participants from the minister of culture to police and customs officers to lawmakers, students of archaeology and members of the United Nations Transitional Authority in Cambodia (UNTAC). *"We worked with experts from Interpol, American customs, ICOM and the Ecole française d'Extrême-Orient on the basics of museum security, conducting searches and public awareness campaigns for inhabitants and tourists visiting museums and national monuments such as Angkor..."* says Clement. Follow up work is already being planned for later in the year.

This first operation was entirely funded by UNESCO, to the tune of $30,000, and Clement considers it a resounding success. *"It's greatest strength was the interdisciplinary approach - including people from all levels of government and society who have a role to play in protecting Cambodia's cultural heritage. A lot of enthusiasm was generated."*

The programme has caught the attention of several countries in the developing world, and funds are now being sought, for example, to run workshops in Burkina Faso. On a regional level, meetings will be held next march in Hungary for Central Europe, and in Tanzania next June for Africa.

S.W.

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EXPLORING THE LIMITS

After breaking down the traditional vision of museums, those who work in this domain are asking themselves "how far can we go?"

A few years ago, no glossy magazine would have dreamt of giving much space to museums and museum studies. This was an area - and a highly respectable one at that - reserved for a limited a specialised readership. But times have changed. Not only are museums more and more frequently featured in leading magazines but whole issues are devoted to them such as the summer 1992 issue of the up-market magazine Forces, published in Montreal.

In an interview with Forces, the President of the International Council of Museums (ICOM), Alpha Oumar Konaré, referring to the theme of the meeting to be held in Quebec in September, notes with enthusiasm that *"Museums have a long and prestigious history, but only recently have they assumed an active committed place in the community. Let them explore the limits of their creativity and audacity..."*

The President of ICOM could not have put it better. Staggering changes have taken place. Museums are now pulling in crowds. At the same time they are a place for communication, celebration, knowledge, wonder and even make-believe. Suddenly it seems as though they had had enough of being serious and well-behaved, silent and stuffy. Not only have they let in the sounds of the city and the clamour of the crowd, they have gone one further by taking to the street to make themselves known and to attract the general public. *"Since you won't come and see us"*, they seem to be saying, *"we'll just have to come and get you where we find you"*.

LIKE A HIGH-TECH ENTERPRISE

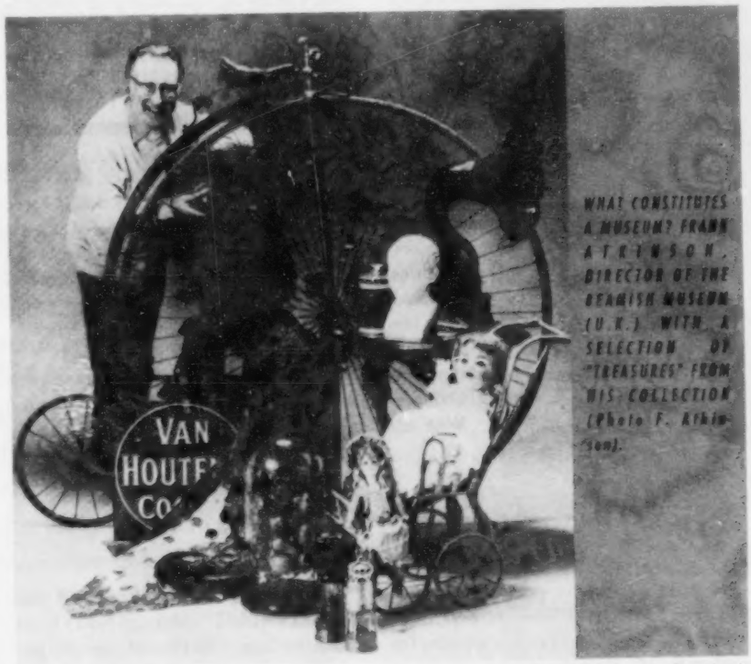
Museums have become suitors wooing their visitors. Thomas Krens, for example, the newly appointed director of New York's famous Guggenheim Museum - in deep financial trouble incidentally - decided, to a chorus of disapproval from certain coteries and cliques, to introduce innovation after innovation and burst the venerable institution wide open: *"If you want a vital institution,"* he pointed out in an interview with Time Magazine (November 25, 1991) *"change has to take place on so many fronts that it's likely to be bewildering"*.

He has hit the nail on the head, to judge by Time's conclusion that Krens is running his institution like a high-tech enterprise. As a result, shouts of indignation are being heard in the art world, invoking the purity of culture... and unfair competition.

With its concert halls and theatres, a cinema, a bookshop, a library, workshops and visitor services, the museum also acts as publisher and impresario. It is no longer one museum but a series of museums, with increasingly diversified functions and images. The stage designer Italo Rota enlarges on this idea when he states that there is no single theory of museums, since the problem is different for every museum.

As a place of culture, the museum must not become a monument to certainties: to an ever-increasing degree it will be a place of exploration, discovery and the on-going search for truth. Museums of science and technology, museums of society, museums of civilization, museums of art and museums of ethnology have much in common. But all are different. They are so many ways of looking at history, art and thought, so many books that help to understand the others. Museums have many forms and many functions, since they offer different services to their visitors, proposing a variety of approaches based not just on exhibitions but on educational activities, cultural activities and publications. Would it be an exaggeration to think that the most important artefacts to be seen in a museum (artis factum: a thing of human origin) are the visitors themselves, who are encouraged to draw on their own experience and emotions as they react to the museum's aesthetic and intellectual message? The museum is par excellence a place of communication and interaction, a place of many parts.

The term "museum" is obviously not a registered trademark: there can be museums of science, art, civilization, the sea and religion, but also botanical gardens, aquariums, zoos, insectariums and ecological reserves, not forgetting the latest addition - the Montreal Biodome, a huge *"museum of the earth"* which borrows from several different disciplines. The list of museums divides into many different species and varieties, which can only be a cause for rejoicing. An abundance of institutions of widely differing status: governmental and municipal establishments, semi-private/



WHAT CONSTITUTES A MUSEUM? FRANK ATKINSON, DIRECTOR OF THE BEAMISH MUSEUM (U.K.) WITH A SELECTION OF "TREASURES" FROM HIS COLLECTION (Photo F. Atkinson).

semi-public enterprises, State museums, museums belonging to religious bodies or to private firms - these are just some of the legal and administrative frameworks written which the museum can operate. And what of the vast variety of visitors?

REVIEWING PRIORITIES

A large number of bigger and more varied museums are attracting more and more visitors, who are increasingly well informed and demanding. As a result, museums are having to review their priorities and give pride of place to educational rather than research activities.

Such changes have ultimately confronted museums with new situations which force them to grapple with questions that had long been considered trivial, beneath the attention of these sanctums of high culture: increased costs, the matching of the "product" to the needs of the"customer", the practice of partnership, the diversification of resources, visitor services, and so on. Museums have now become heavily reliant on sponsorship from private enterprise. As a result, the introduction of a new style of leadership and the creation of new professions and careers within the museum are only a step away.

Nowadays the museum visitor is welcomed by well-qualified and friendly young people. In fact, "communicators" are in ever-greater demand in museums. When an exhibition is being prepared, some museums will appoint a project leader to direct a team within which the curator takes his place alongside a designer, an educator and a researcher specializing in the subject of the exhibition. With the change in museum techniques has come a change in management styles. Museum directors are looking more and more like CEOs. They encourage initiative; they manage human and financial resources with as much care as they plan exhibitions, they submit strategies and masterplans to their boards of management. They take care to develop partnership arrangements, establishing links with the business world, public services and foreign museums.

LEARNING FROM EXPERIENCE

This dynamic approach has given museums a new lease of life. In several countries their development has been quite spectacular; in fact they give the impression that the sky is the limit.

However, the example of education, which from the sixties to the eighties enjoyed a period of expansion that seemed to have no limits, is perhaps worth pondering. Thirty years on, education is in deadlock: basic training that has still not been properly defined, high school drop-out rates, neglected technical training, loose educational standards, poor integration of immigrants, overloaded curricula and demoralized teachers.

The example of education is very instructive for museums. They should strive to maintain a very high standard of cultural and intellectual quality; they should not confuse leisure with entertainment, pleasure with commotion, abundance with surfeit, popularization with over-simplification, or innovation with confusion.

At the Quebec City Museum of Civilization, our outstanding successes demand great vigilance in seeking and maintaining quality. Documentary research for special exhibitions, which are often highly topical, is entrusted to recognized experts; the various phases in the exploration of the subject include the drawing-up of guidelines, concepts and scenarios which are studied, discussed and approved by the management and in some cases sent for external assessment: a three-year programme for the evaluation of exhibitions, educational and cultural activities, publications and visitor services has been set up and is subject to permanent study and review.

These studies are concerned, among other things, with testing the impact of exhibitions as a means of acquiring knowledge. Finally, visitors to the Museum are frequently polled to identify their expectations and the extent to which they have been met. The respect and support of the public are vital to the Museum's success, and, once acquired, constant effort is needed to retain them.

Museums are obviously going through an important stage in their development - which has prompted the organizers of the forthcoming ICOM meeting to pose the leading question: Museums: Rethinking the Boundaries? This question presages lively debates among the thousand or so international museum specialists expected in Quebec City in September. Clearly, museums have now gone beyond the stage of asking why? and are dealing with the more dynamic question: how?

Roland ARPIN
Director-General of the Museum of Civilization, Quebec City

TO FIND OUT MORE ...

UNESCO's quarterly review, **MUSEUM** (soon to be renamed Museum International), is the Organization's main forum for reflection on museums and their development.

Further reading on the issues dealt with in this month's Focus can be found in the articles published in Museum that are listed below.

Museum No.174, which is devoted to the theme of the Quebec conference - **MUSEUMS: RETHINKING THE BOUNDARIES** - evoked by Roland Arpin in the above article.

"THE FUTURE OF MUSEUMS IN THE GLOBAL VILLAGE" (Museum No.155), authored by George McDonald, provides provocative reading on public expectations and the directions museums are taking around the world.

"BEYOND THE 'TEMPLE' AND ... BEYOND" (No.164) looks at the problem of museum architecture. Also in this issue see Mounir Bouchenaki's article **"THE LIBYAN ARAB JAMAHIRAYA MUSEUM: A FIRST IN THE ARAB WORLD".**

For more details on museum growth in Holland, refer to **"AN EMBRASSMENT OF RICHES"** by Peter van Mensch in No.162.

"SPREADING THE WORD: NATIONAL MUSEUM PERIODICALS AT WORK" (No.168) provides a mine of information about other museum reviews.

PROCEEDINGS OF THE ENCOUNTERS "WHAT MUSEUMS FOR AFRICA? HERITAGE IN THE FUTURE". Published by ICOM, Paris, August 1992.

PUBLICITY

Réunion des Musées Nationaux

The Réunion des musées nationaux is responsible for promoting and developing the heritage of the thirty-four national museums in France, such as the Louvre, the Musée d'Orsay and Versailles.

The Réunion des musées nationaux organises the majority of the exhibitions presented in these museums, notably those which take place in the Galeries nationales du Grand Palais in Paris.

When preparing these exhibitions, the Réunion des musées nationaux is constantly called upon to work in close collaboration with the great museums throughout the world. It also maintains a privileged relationship with numerous enterprises practising sponsorship.

Part of its essential role as publisher and distributor for the museums consists in editing a catalogue listing over six hundred titles. The Réunion des musées nationaux proposes moreover a very wide choice of mouldings and articles copied from or inspired by works held in the national museums.

The Réunion des musées nationaux devotes the greater part of its profits to the acquisition of works, with a view to enriching the national collections.

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●

"Her marvelous voice has spread not only the nostalgia of the Buenos Aires tango throughout the world, but also the joy, the optimism and the hope of her songs of freedom and solidarity." UNESCO's Director General was paying tribute to **ARGENTINIAN SINGER AND ACTRESS SUSANA RINALDI,** who was appointed Goodwill Ambassador for the Organization at a ceremony held at Headquarters on July 9. Rinaldi, who

(Photo UNESCO/Pepe Fernandez)

lives in Paris, has performed several times at UNESCO promoting its ideals and programmes, particularly those concerning literacy and street children. *"Scientific research, the recognition of cultures, and above all education, which are the motors of UNESCO, have always followed me in my public activities. I often take these things up in my concerts, because I think that without these primordial things, the recognition between public and artists is impossible,"* she said.

▼

The fourth Summer School on ***SOLAR ELECTRICITY*** for Rural and Remote Areas was held at UNESCO Headquarters from July 6 to 31. Thirty-five specialists from 16 countries studied the latest techniques and their implications for the environment. The programme included study visits to factories, research centres and solar energy installations in France, Belgium and Germany.

UNESCO SOURCES

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ON THE TRACKS OF THE NOMADS

UNESCO's Silk Roads project has completed its fourth expedition, this time across the vast open spaces of Mongolia.

Herds of sturdy horses run free for as far as the eye can see. Vast flocks of sheep chew, move and repose in unison. Uncountable camels and dromedaries moan in concert or munch leisurely on the bitter and salty grass of the Gobi desert. Yaks on the mountainside, cows and oxen in the valley and the rolling steppes of Mongolia dotted with white circular dwellings called gers, complete the harmony of the landscape. These are the most striking and beautiful facets of nomadism that greet the visitor on his first contact with the country.

To be sure, nomadism has declined over this century for economic and political reasons, including the spread of agriculture and the growth of industry. UNESCO's 4,000 kilometre Nomad Route Expedition across Mongolia (July 10-August 5), was thus privileged to encounter perhaps the last generation of these wandering peoples before they, too, become sedentarized and absorbed into modern life.

Sleeping in tents, fed on a diet of mainly meat broth and rice, the team travelled the nomad trails from Khovdo in the Altai Mountains, east to the capital Ulan Bator, on the most gruelling yet of the Silk Roads voyages.

THE MAINSTAY OF LIFE

The expanses of the Central Asian heartland with its long, bitter winters and a terrain little suited to extensive cultivation, are an ideal grazing ground for animals. Horses, cows, sheep, goats, camels and yaks have for long been the mainstay of life in Mongolia and nomads have followed their trail in search of water and fresh pastures, moulding their habits and habitat to the natural surroundings and to the often drastic and unexpected shifts in climate.

The expedition team of about 60 scientists from 20 countries along with their Mongolian counterparts, was able to witness this long tradition of animal husbandry first hand. Domesticated livestock is a rich agricultural resource and most animals graze on the abundant and natural pastures with practically no additional fodder; camels in the desert and semi-desert regions, oxen on the steppe, yaks in the colder, high altitude areas.

For centuries, dairy products such as cheese, dried curds, fermented milk and milk wine and a variety of meats, have been the staple diet of the Mongols. Indeed, Genghis Khan's armies are said to have swept through Asia on a diet of smoked meat and dried cheese.

Of all the animals domesticated in Mongolia, the sheep (of which there are 14 million) is perhaps the most useful, yielding milk, skin, bones, wool and meat. The camel, on the other hand, was the bedrock of trade for centuries; *"carrying"* in the words of Mr. S. Idshinnozov of the Mongolian Academy of Sciences *"raw materials collected on the Mongolian territory by foreign traders who also brought in goods"*.

Camel caravans crisscrossed Eurasia with merchandise that helped build and enrich mediaeval cities: spices, tea, porcelain, silk, precious stones, furs, religious manuscripts and idols.

Camel caravans made an invaluable contribution to the country's economy and trade, Academician B. Shirendev told the International Seminar on Nomads and the Silk Roads, which culminated the expedition in Ulan Bator. *"Caravan leaders were ordinary herdsmen and seasonal workers ... they had many years of experience ... and endurance, power and knowledge. Also, they were good geographers. They knew good and bad roads, steppes and mountains, rivers and springs, pasturing places within the country and in the neighbouring states ... The camel caravan road used to join many important business and economic centres in China and Russia."*

A SEA OF CAMELS

At the ger of a camel breeder living at the edge of the Gobi desert, expedition members saw what seemed like a sea of camels belonging to two herdsmen. They sat, wailed and moved away together as though obeying some unspoken order. Academician Turmurjav, a Mongolian specialist in animal husbandry, pointed out that most were female camels, raised for their fatty, healthy milk; camel waste was used as fuel and, of late, embryo transplants were being practised to improve breeding. *"Camels are almost wild,"* Mr. Tumurjav explained.

"They wander where they want. We have to set off on an excursion to find them and it often takes as long as a couple of months. They move farthest in spring and are located as late as in the autumn."

Stories are told of camels travelling nearly 750 kilometres in 21 days with a load of 250 kilos on their backs. For all the usefulness of the camel, however, its numbers have been declining and the government has forbidden their slaughter for food.

A MONGOLIAN NOMAD TENDS HIS HERDS - AS DID HIS FATHER AND GRANDFATHER BEFORE HIM (Photo by courtesy of the Mongolian Embassy in New Delhi).

But the pride of Mongolian livestock is the horse, that hardy, diligent animal that the nomads consider their best friend. *"It is impossible to imagine nomadic life without the horse,"* said Academician Mr. Devanjamen. *"We respect it more than all other animals and have more than 400 songs about horses in our country."*

Younger nomads virtually ride before they can walk and it is a common sight to see very young children trotting along happily without the security of a saddle. As with the camel, the horse is used for transportation, as a pack animal, in harness, and to oversee herds and other livestock.

In earlier times, the speed and stamina of the small but sure-footed and Mongol breed helped its masters cut across Asia's vast stretches with lightening speed. Horses remain today a passionate subject of conversation.

The nomads have an intimate knowledge of animal behaviour. They can predict subtle changes in the season, swings in diurnal temperatures, the force, direction and temperature of the wind, from the way animals move, graze, sit, stand and from the sounds they make. While veterinary services are available, herders rely on their own centuries-old knowledge and a sharply honed instinct for the day to day care of their livestock, even performing small operations themselves and generally resorting to a time-honoured tradition of herbal medecine extracted from more than 100 plants of the 2000 plant varieties known for their medicinal value.

A "VERY SPECIAL WORLD"

In his speech at the Ulan Bator seminar, Silk Roads Project director, Doudou Diene aptly said that the expedition had *"plunged all into the very special world of Mongolian nomadism"*. Of course, the journey was also enriched by discussions on history, archaeology, religion, medecine, language, music and much else by a multidisciplinary team of scholars.

But the *"indissociable link between nomadism and movement"* and the *"consequences of that link"* in history have led to an *"opening of roads of discovery and to a dialectic of movement of all shades - violent, peaceful, spiritual. And it is from these very encounters, departures and fusions that civilizations have been born and taken shape."* And, above all, the one central fact: that what happened here centuries ago had lasting repercussions on all of Eurasia.

Latika PADGAONKAR
Mongolia

● **"TEACHER EDUCATION** *in an era of global change"* was the focus of the 39th world assembly of the International Council on Education for Teaching (ICET) hosted by UNESCO at Headquarters from July 20-24, and attended by some 500 scholars, senior university, college or institute personnel, ministers of education, teachers and business leaders. Apart from the joint organization of the assembly, UNESCO is also working closely with ICET on the compilation of a world directory of teacher training institutions which is expected to be published later this year.

▼ **STREET CHILDREN** are the focus of **EFA 2000**, a quarterly bulletin published by UNESCO for the Secretariat of the International Consultative Forum on Education for All. The bulletin stresses education as the "Only Way Out" for the about 100 million (UNESCO estimate for 1991) street and working children struggling for survival. It examines case studies as well as innovative projects and programmes but does not avoid the overwhelming difficulties involved in a situation where the children rarely appear in surveys and are not considered in national education policies and budgets. A calendar of meetings, book-notes, general information and articles such as "Helping child victims of war in Angola" also appear in this issue (No.8) of the **EFA 2000** Bulletin, available from the EFA Forum Secretariat, UNESCO.

●

"STRATEGIC ISSUES related to the transition from a controlized to a market economy in the construction sector" was the theme of a series of round tables organized by UNESCO in Paris from June 29 to July 4.
The programme allowed about 100 participants from the countries of the former USSR to visit leading French construction and engineering companies and make contact with their managers in view of future co-operation.

▼

It will take five years to build, at a cost of more than $10m, but afterwards will stand as a reminder to *"the conscience of humanity of the greatest genocide in history, the African slave trade"*.
THE GOREE-ALMADIES MEMORIAL, on the most western point of Africa's Atlantic coast, is being built by the Government of Senegal with financial support from UNESCO's Priority Africa programme.

THE ISLAND OF GOREE
(Photo UNESCO/Baldy Sow)

The monument's foundation stone was laid on June 29 by Senegalese President Abdou Diouf. The ceremony was also attended by African heads of State attending the 28th OAU summit which was held in Dakar, along with UNESCO's Director General, Federico Mayor, and American civil rights leader, Jesse Jackson.

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GIVE US BACK THE STARS

Looked up at the sky lately? It's disappearing - and astronomers, at Paris meeting, fear they may suffer the same fate.

Light pollution, electromagnetic noise and space debris are causing such a hazard to astronomy as a science, that it risks going the way of the dodo unless rapid measures are taken to ensure that observations of the universe can continue.

This was the message of an international conference on "Adverse Environmental Impacts on Astronomy" organized by UNESCO, the International Astronomical Union (IAU) and the International Council of Scientific Unions (ICSU) at UNESCO's Paris Headquarters, from June 30 to July 2.

IN MOST CASES, AS IN THIS DUTCH PLAYING FIELD, FITTINGS WHICH ALLOW LIGHT TO SPILL UP INTO THE SKY ARE UNNECESSARY (Photo Philips lighting).

Some 85 astronomers and other specialists from 21 countries attended the meeting and in their final declaration appealed to UNESCO and ICSU to use all means at their disposal to help the science of astronomy preserve the finest astronomical observatory sites - if possible by designating them World Heritage Sites.

They stressed that *"our civilization is producing an environment which is having a desperately serious influence on astronomical science"* and, by the same process, *"is obscuring the skies, even making them unknown to the younger generation."*

Light pollution, the astronomers said, should be reduced and better adapted. Poorly designed lighting that allows light to escape upwards makes it harder to see the sky and the stars. Improved lighting would save energy and reduce glare.

Besides being a threat to astronomy, light pollution is an esthetic nuisance for anyone living in a city. Most urban children have never seen a proper starry sky - except on television or in a planetarium. A notable exception is Tucson, Arizona in the United States, home of the Kitt Peak Observatory, the International Dark-Sky Association, and David Crawford, who, for over 10 years, has dedicated most of his time to the problem.

STARRY NIGHTS IN TUCSON

"Tucson is now probably the only city of 700,000 inhabitants in the world where one can see the Milky Way from downtown," said Crawford, adding that *"in the U.S. we spend about two million dollars per year to light up the sky. Lighting the ground would not only save energy, but also give us back the stars."*

However, misdirected light is not the only thing obscuring our view of the starry sky. Sulphur from fossil fuel combustion, dust from quarries, volcanic eruptions or aerosols also block the view.

"My mother told me stories of how she had seen Halley's Comet when it passed in 1910 - and she was living in a city at the time. When it came by again in 1985-86, I only saw it on television," said Duco Schreuder, a Dutch lighting engineer from the Comité International d'Eclairage.

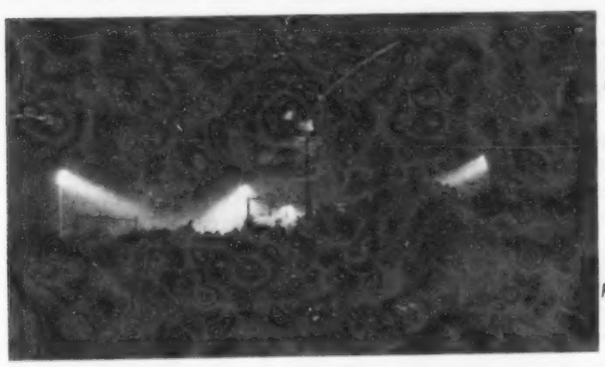
"Astronomy has always been retreating; going further and further away from civilization, seeking out remote locations. But now we find there is no place left to go," said Derek McNally, of the University of London Observatory.

"That is why we want better protection for the best sites, with the darkest skies and the least radio pollution,".

By international agreement, certain radio bandwidths, about 2% of the spectrum allocated, are reserved for radio astronomy. The development of new communication technologies, however, increases the pressure on these remaining electromagnetic "wildernesses".

A lot of disturbance comes from other equipment, like microwave ovens, garage door openers, remote controls - anything that uses the electromagnetic spectrum or contains an electric motor.

"One of our astronomers was looking for a signal from a distant galaxy when he picked up something far too strong to be what he was looking for," said Paul Vanden Bout of the U.S. National Radio Astronomy Observatory. *"So he switched on the audio speaker, and got some guy on an airphone calling his secretary to get him a limousine to the airport."*



LIGHTS WITH A FULL OR PARTIAL SHIELD ARE THE MOST EFFICIENT AS THEY DIRECT THE BEAM DOWNWARDS WHERE THE LIGHT IS WANTED (Photo Philips Lighting).

SPACE CEMETERIES AND JUNK YARDS

A few years ago an enterprising businessman proposed a burial ground in space - offering to have 10,000 ash urns sent into orbit. The proposal naturally shocked astronomers, as well as space agencies, who have enough problems with existing space debris without having to contend with orbiting urns. As the project was rejected in California, the entrepreneur moved it to Florida.

"What finally stopped the project was an old law in Florida which requires that there be an access road to all cemeteries," said Lubos Perek of the Astronomical Institute of Czechoslovakia, a specialist in the issue of space debris.

However, even without the space cemetery to worry about, there are some 7,000 pieces of space junk in orbit, stemming from the over 3,300 launches that have taken place since that of Sputnik in 1957. Some of the satellites have fragmented into smaller pieces which will stay in orbit for thousands of years if they are more than 2,000 km above the Earth. At an average speed of about 10 km/s, objects become veritable bullets circulating the Earth.

Worse still, there is no legal definition of space debris, Perek pointed out. International conventions only recognize "space objects" owned by their governments. A country has no legal right, therefore, to remove debris if it comes from a satellite launched by someone else.

Future launching of space craft, the astronomers concluded, should not be permitted without a guarantee that the craft will be recovered at the end of its useful life, and any associated debris removed or minimized.

As astronomical instruments grow more sophisticated, they can reach farther into space, picking up objects up to 12 billion light years away.

Since this distance in time and space covers a large part of the estimated age of our universe - about 16 billion years - this means that astronomers are getting closer than ever to the beginning of everything. At these distances, however, the signals are incredibly faint and difficult to capture.

Thus, added obstacles of light pollution, radio noise and space debris are putting answers to some very fundamental questions at risk, and, at the same time, depriving us all of starry skies and their message of our place in the universe.

Nina TÖRNUDD

●

PRESIDENT OF THE COMMISSION OF EUROPEAN COMMUNITIES, Jacques Delors, will chair the UNESCO established International Commission on Education for the 21st Century. The Commission's main task is to make practical recommendations on key policy issues relating to the future of education such as: What kind of education do we want and for what kind of future society? What kind of citizens do we wish to educate so that they may have values and reference points in common and share in the wealth that is so unequally distributed...? How? By whom and for whom?

The 12-member Commission is expected to present the results of its work before the end of 1994.

In accepting the chairmanship, Mr. Delors reaffirmed the importance he attaches to human development and education and welcomed the opportunity to develop further his earlier intersts in life-long education and social equity.

▼

***"BASIC LEARNING NEEDS** include the knowledge, skills, attitudes and values necessary for people to survive, to improve the quality of their lives and to continue learning."*

Taking this definition as a starting point, UNESCO and the UN Development Programme (UNDP) signed an agreement on June 23 for an inter-regional project on innovations in basic education.

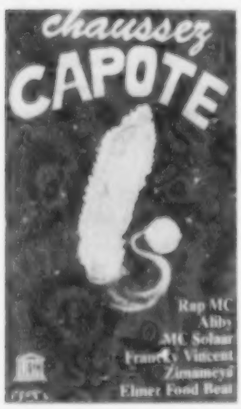
Accordingly, the UNDP has provided UNESCO with $150,000 for the 18-month project which began last month (August). Over that period, UNESCO will identify successful innovations in primary education as well as alternatives to primary schooling and draw lessons for their wider applicability.

Activities include selection and assessment of innovative education in the fields of literacy, numeracy, science and technology, environmental health, etc.

The project will also set up a collaborative network of specialists from developing countries and an information exchange system providing access to the selected innovations.

●

IF YOU WANT TO GET A MESSAGE ACROSS TO YOUTH - you have to use the right medium. Such is the logic behind a new cassette of rap and rock music that "sings" the virtues of condoms as protection against AIDS. The title song, "Chaussez capote" ("capote" is the French equivalent of



"rubber"), was written by French AIDS researcher and former UNESCO consultant, Dr. François Daniaud, and recorded by a rock group from Abidjan (Côte d'Ivoire). MC Solaar (Bouge de là), Elmer Food Beat (Le plastique c'est fantastique), and others, also contributed, while UNESCO provided technical facilities to make 1,000 copies for distribution in the Côte d'Ivoire.

▼

The ***INTERNATIONAL HYDROLOGICAL PROGRAMME*** (IHP), now in its 4th phase, following the IH Decade (1965-74), will continue into a 5th phase (1996-2001) if a recommendation made by the IHP Council, meeting at Headquarters from July 6 to 11, is aproved by UNESCO's General Conference in 1993. While noting that several projects had had to be curtailed due to staff and budget restrictions, the Council expressed satisfaction with other programmes, notably those dealing with the humid tropics, high mountain areas, arid and semi-arid zones.

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LITERACY IN THE CITY

Reading a bus or train time-table may seem a simple task, but if you don't know how to read it can be a nightmare.

Getting a job in these circumstances falls into the realm of the impossible. And yet millions of people living in cities around the world are in this very situation.

How to reach and help these people achieve basic literacy skills was the subject tackled by 250 participants at an international UNESCO co-sponsored conference which ended at UN Headquarters in New York on August 6. The other co-sponsors of the four-day meeting were the City University of New York and the Literacy Assistance Centre of New York.

UNESCO estimates that more than 965 million people over the age of 15 had no access to any basic skills training in 1990. Cities are increasingly ill-prepared to absorb the rising tide of migrants who do not speak the native tongue and lack skills to function in the workplace. The conference was told, for example, that one in three New Yorkers was born in another country, often one with less educational opportunities than the U.S., and that two in five New Yorkers speak a foreign language at home.

AN ADULT LITERACY CLASS IN PARIS, FRANCE (Photo UNESCO/ D. Evans).

Among the questions raised for dealing with adult illiteracy, were the tools and other means available for learners to meet the training needs of business and industry. For Ms. Antonia Stone, a leader in the community computing movement in the U.S, *"there is an overwhelming need to transform the way adults gain literacy, and the medium for accomplishing that is technology"*. In 1980, she established Playing to Win (PTW), a Harlem based non profit organization, visited by conference participants, which provides opportunities for people of all ages, who lack access to computers and related technologies, to learn to use them and, through the experience, develop personal skills and self-confidence. Her latest accomplishment, shown at the conference, was a publication called "Keystrokes to Literacy", which provides hundreds of activities to help teachers and students learn computer skills, as well as improve reading, writing and numeracy .

FLEXIBILITY

"The Playing to Win centre's methods reflect the needs of its learners," explained Director Andrea Kimmich-Keyser. The learners are offered an opportunity to define their own curriculum, pacing themselves, recording and evaluating their own progress. PTW already has seven centres operating in the northeastern United States and there are plans to open another 40.

UNESCO programme specialist Leslie Limage, in her concluding remarks to the conference, said that, while it might be true to state that educational programmes needed to respond to societal and economic goals to some extent, *"it is both dangerous and foolhardy to tie basic skill programmes to shifting labour market trends"*. She also stressed that strategies for improving adult literacy must be flexible so that the city of New York could learn, for example, from Lagos (Nigeria) and Lagos from New York. *"Each strategy which contributes to helping sustain effort rather than serve as a temporary distraction from reality is to be encouraged,"* she added.

Eugene FORSEN
New York

FIGHTING A "CULTURE OF VIOLENCE"

UNESCO Workshop places hope in education, tolerance and dialogue.

"The minority regime has unleashed unspeakable violence whose message is that black life is without value, at best it is cheap. That is South African culture today," says Barbara Masekela, member of the Executive Committee of the African National Congress (ANC).

(Drawing by Salvi)

Masekela, who returned home in 1990 after 27 years in exile, describes the transition towards a common identity as *"painful and tragic"*, particularly at a time when expectations are high, internationally and locally, on negotiations for a democratic South africa.

"On the surface there is stress on change," said Masekela. *"But underneath it is subterfuge, massacres, assassinations masquerading as so-called black on black violence, ethnic wars, etc. The victims are, in fact, being blamed for their own suffering."*

"It is ironic ," she continued, *"that today when South Africa is about to realize the ideals of freedom and justice, we are being thrust into organized violence by factors backed by the ideology of apartheid. Instead of empowerment of the oppressed, we see orchestrated tribalism and backwardness."*

Abba Omar, of the ANC's Department of Information, believes that one cannot talk about a single South African nation since the country has a myriad of social entities, each under tension.

Masekela and Omar were among 30 people attending an International Workshop on Cultural Policies in Post-Apartheid South Africa, organized by UNESCO in Abidjan, Cote d'Ivoire, from June 16 to 19.

Participants agreed that apartheid has bred a culture of suspicion, hatred and violence and created deep divisions along racial, ethnic, linguistic and religious lines.

So what should be done?

Education was identified as one of the pillars on which new thinking can be built.

Calling for a massive voter-education programme and the training of civil servants, participants insisted on the necessity for *"throwing open the doors of learning and culture."*

"The level of literacy and numeracy must also be raised. Participation in decision-making depends on the ability of the oppressed to penetrate and dislodge the lies of the oppressors."

"Hard-won democracy cannot be defended, if the population is disinformed and manipulated by misinformation," said participants in their recommendations.

ISOLATION OF THE OPPRESSED

After asking UNESCO to carry out a study on ethnicity and nationalism, it was agreed that the isolation of the minority government also led to isolation of the oppressed, hence the need for cultural exchange between South Africa and the outside world, and the teaching of foreign languages.

The ANC approach has been to try and overcome tensions among the different social entities, and to *"weave the progressive strands of each of the social categories into a new, rich tapestry which is representative of all South Africans,"* said Omar. *"But it has not been an easy task."*

"The potential for nationhood exists," he said. *"But the equation can also favour those who wish to tear our country apart."*

The country's solid information structure - print media, radio and television - could also help build a democratic South Africa.

Stressing the need for tolerance and dialogue, the workshop said a comprehensive cultural policy could restore the dignity of all and ensure the reintegration of South Africa into the society of nations.

Ndaba NYONI
Abidjan, Côte d'Ivoire

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AUNG SAN SUU KYI, leader of the opposition party in Myanmar (former Burma), who is presently under house arrest, and **JULIUS K. NYERERE**, former President of Tanzania, are winners of the 1992 Simon Bolivar Prize.

The international jury, meeting at UNESCO Headquarters on June 24 and 25, considered that 1991 Nobel Peace Prize laureat Aung San Suu Kyi's leadership of a democratic non-violent movement *"symbolizes unflinching commitment to the cause of peace, in accordance with the ideals of Simon Bolivar."*

By awarding her the prize, the jury aimed at *"reinforcing international efforts towards the defence of the values of civil society that are so dear to the people of Myanmar."*

Julius Nyerere, the jury said, *"has been incessantly involved in the struggle against poverty, disease and ignorance, and worked tirelessly for increased economic, social and cultural co-operation between North and South"*.

The $25,000 Prize, presented every two years, rewards activity of outstanding merit which *"contributes to the liberty, independence and dignity of peoples and reinforces solidarity among nations"*.

Set up in 1978 on the initiative of the Venezuelan government, it was first awarded in 1983 to King Juan Carlos of Spain and Nelson Mandela. In 1990, the winner was Vaclav Havel, former President of the Czech and Slovak Federal Republic.

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LOOKING AHEAD

The **EXECUTIVE BOARD** will hold its 140th session at Headquarters from October 12 to 31. On the agenda are, notably: UNESCO's **PROGRAMME AND BUDGET** for 1994-95, and the composition of the ad hoc **FORUM OF REFLECTION** on Intellectual Cooperation in UNESCO. Celebrations marking the 20th anniversary of the **WORLD HERITAGE CONVENTION** continue at Headquarters through October 8 with: three **EXHIBITIONS** - on sites in India, in Germany (September 28 to October 31) and in Hungary with photos and models of Budapest and the village of Hollokö (October 5 to 8); **CONFERENCES** - on sites in Cyprus (October 1), Leptis Magna in Libya, and Tyr in Lebanon (5), Budapest and Hollokö (6 and 7); and **EVENING PERFORMANCES** - of Cypriot Folk Dances (October 1), a concert by the Choir of the Cathedral of Aachen, Germany (2), a performance of the Budapest National Theatre (4), Hungarian Folk Dances (5), and, closing festivities, a concert by Hungarian pianist **ZOLTAN KOCSIS** on 8. Ways and Means for **PROMOTING INDEPENDENT AND PLURALISTIC MEDIA** will be discussed by some 160 experts at a UN/UNESCO seminar in Alma Ata (Kazakhstan) from October 5 to 9. The **INTERNATIONAL SIMON BOLIVAR PRIZE** will be awarded at Headquarters on October 20. Government experts will meet at Headquarters from October 29 to 30 to examine the Draft Universal Convention and the Draft Recommendation on the **RECOGNITION OF STUDIES AND QUALIFICATIONS IN HIGHER EDUCATION.** A Technical Workshop for Africa on the Establishment of **SATELLITE DATA CENTRES** will be organized on October 30 in Enschede (Netherlands). Specialists involved in the International Network for Research and Action on the **ROLE OF WOMEN IN THE INFORMAL ECONOMIC SECTOR** will meet in Solobintana (Indonesia) from November 2 to 5. A Collective Consultation of NGOs on **EDUCATION FOR ALL** will be held in Cairo (Egypt) from November 2 to 5, and another with **YOUTH NGOs** in Beijing (China) from November 10 to 16.

OUR NEXT ISSUE will focus on **BASIC EDUCATION**: What has, and has not, happened since the World Conference (Jomtien, Thailand, March 1990) set goals to attain **EDUCATION FOR ALL**. Encompassing pre-school and primary education, as well as literacy and life skills for adults, **BASIC EDUCATION**, as the key to development and progress, is UNESCO's absolute priority.

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